NO ONE WILL SAVE YOU

PRODUCTION BRIEF

From 20th Century Studios, “No One Will Save You” is a captivating sci-fi psychological thriller introducing Brynn (Kaitlyn Dever), a creative and talented young woman who’s been alienated from her community. Lonely but ever hopeful, Brynn finds solace within the walls of the home where she grew up—until she’s awakened one night by strange noises from decidedly unearthly intruders. What follows is an action-packed face-off between Brynn and a host of extraterrestrial beings who threaten her future while forcing her to deal with her past. Written and directed by Brian Duffield, the film features music by composer Joseph Trapanese. Tim White, Trevor White, Allan Mandelbaum and Duffield produce; Dever and Joshua Throne executive produce. “No One Will Save You” begins streaming on Sept. 22, 2023, exclusively on Hulu in the U.S., Star+ in Latin America, and Disney+ in all other territories.

The character’s painful backstory haunts her. The reasons why she’s ostracized are a mystery at first, but it’s clear from the onset that Brynn has fought her way to a peaceful existence. Her battle versus aliens both mirrors and exposes the struggles she’s had since childhood—it’s also fast-paced, intense and loaded with the kind of sci-fi excitement Duffield loves. The fan of both peaceful and malevolent extraterrestrials in film had been toying with the idea of an alien invasion cinematic adventure. “I also had this young girl in mind for the character of Brynn, and the two ideas kind of collided,” he says. “Because of everything that’s happened to her, Brynn is somewhat of an alien in her community, but she’s come through her hardships when suddenly the actual alien story begins. Trying not to get abducted was about as difficult of a physical action she can go through, and we get to learn about her, her resilience and her flaws. I felt the fun part was finding this character who’s done everything she can do to be okay in her life, have it all ripped out of her grasp, and then trying to claw back some kind of semblance of being okay again.”

Producer Allan Mandelbaum was drawn to Brynn’s plight—but it was Duffield’s body of work that initially caught his eye. “I had been a longtime fan and admirer of Brian’s work as a writer,” he says. “Shortly before I read the script for ‘No One Will Save You,’ I saw ‘Spontaneous,’ Brian’s first directorial effort. I was blown away by the amount of style he was able to put into a movie of limited resources, how fun and nuanced it was, and how well it worked.”

Mandelbaum again found that kind of magic in Duffield's newest endeavor. "It was a real page-turner," he says. "One of the things that excited me was that he was taking a nuanced character that you would find in a Sundance drama and dropping her into an alien invasion movie."

Mandelbaum beseeched producing partners Tim and Trevor White to read the screenplay. "It was different for us," says Trevor White about the script. "We don't get to read a lot of alien thriller suspense movies, and it's not a genre to which we usually gravitate. Allan made a specific point that this was a unique story, rooted in true character work. After we read it, we all felt similarly and got excited about pursuing it. Any time you get to take a genre and twist it on its head, and do something unique with it, I think it's both scary and exciting. Knowing that Brian was going to be at the helm and was behind this wonderful script, gave us confidence that this was going to be worth it."

STAR POWER

Kaitlin Dever ("Unbelievable," "Booksmart," "Dopesick") stars as Brynn. When it came time to cast the role, Duffield and the producers were in total agreement as to whom they wanted to stand against the invading extraterrestrials. "I met Kaitlyn a couple of years ago and had become completely enamored of her work," says Duffield. "One of the many things I loved about her as a performer is that she can be so funny, which is a quality I really wanted to make sure Brynn had. But also, a lot of her dramatic work like 'Unbelievable' and 'Dopesick' is really unparalleled. What also excited me a lot about Kaitlyn was that she hadn't done a movie like this before and hadn't been seen in a superhero or big-budget action film. I think that adds to the peril if there's no frame of reference for seeing Kaitlyn go through what she has to in this movie."

"This isn't a role that any actress could pull off," adds Trevor White. "Outside of it being so physically and emotionally demanding, for the audience to be pulled in, you need an actor who grounds the mood, who makes us feel like we understand who Brynn is and what is behind the backstory that ultimately unfolds. We needed someone audiences would find relatable. I think Kaitlyn captures all of those qualities. I think she's incredibly funny and charming and empathetic. And yet once the action gets going, the fear feels incredibly real. The strength feels powerful. All these qualities are really rare to find in an actor. And we're lucky Kaitlyn said yes."

After reading Duffield's script, Dever was eager to take on the role. "There was so much that drew me to the story," she says. "First of all, it was a really exciting read. I had seen some of Brian's past work and I just thought he's an absolute genius. The writing is just so good. Everything is there on the page, and I got to do action for the first time! I'm virtually the only one in this movie—me and some CGI. That's exciting, because it's something I haven't done before in my career, so I'm always looking to do things that are different from the last thing that I did, and this felt like a real challenge. That is always exciting to me because I think that's where we learn the most. It's definitely worked a different part of my brain."

The limited dialogue proved intriguing to Dever. “I told Brian in one of our first meetings that some of my favorite scenes in movies are the silent scenes,” she says. “I’ve always been fascinated by people—loved studying people’s mannerisms and the way they move. To do an entire movie with almost no dialogue was exciting to me because I was able to internalize a lot. To have those deeper emotions, you really have to put yourself in their shoes as best as you can. What Brian has written is so real and honest, I think that it was easy to get to that place and to have those emotions show through in Brynn’s eyes. The internalization of it was one of my favorite parts of making this movie.

INVASION

The first of the invading aliens appears onscreen in the first five minutes of the film. Director/writer/producer Brian Duffield wanted audiences to realize immediately that Brynn’s peaceful existence was being threatened by creatures from another world. “I wanted it to be a pretty classical design,” he says. “I felt there hadn’t been a really great horror movie centered around the classic Grey design, and I wanted to try and be that movie. I also felt that because we’re so light on dialog and exposition, it’s important that the audience immediately recognizes it as an alien, not some deformed weirdo who broke into the house, nor does Brynn ever have to ask ‘what am I dealing with?’ It’s very clear from the first second it appears on film that it’s an alien.”

The film features three distinct alien-designs—the Grey design was the starting point. “From there, we asked ourselves, ‘What are the different features of each, and how do we keep learning new things about it?’” says Duffield. “It was a lot of fun designing them, and while it was our intent to one-up the classic design, we realized it was classic for a reason.”

PRINCIPAL PHOTOGRAPHY

Principal photography for “No One Will Save You” took place between April and June, 2022, in Slidell, La., approximately 30 miles north of New Orleans. According to production designer Ramsey Avery, the first location sought by production was the house in which Brynn was raised—where she rebuilt her life after the death of her mother. “What I liked about the script was that it was all about one very specific world created for one specific character. The chance to get inside how Brynn views the world, what her backstory was and how all that got reflected in the environment of the world was really enticing.

“Everything springs from that specific house,” Avery continues. “We were looking for a place that didn’t say it was in the deep south or in a swamp but had a sense of remoteness. It was literally on the last day of the location scouting that the house presented itself.” He adds that the house and its surrounding grounds had the perfect look and a sense of isolation that would suit Brynn and her lifestyle.

The interior of the house was built in a warehouse within a studio facility closer to New Orleans. “The interior of the real house wouldn’t work with our storytelling needs,” says

Avery. “The rooms are small, and there’s not a real sense of connection between them. In our story, we need to clearly understand where Brynn is at any one time. We built very specific rooms for the action. We also wanted to allow for cheats in the interior of the house—some areas are built wider to give us room for lights and cameras. We also needed room for rigs for stunts and special effects which you can’t really do in a real house. One would need to be able to take out parts of a roof or floor to be able to bring everything in. I’ve been in houses in other locations where we’ve done some of that but it’s not appropriate to take things apart in a real 140-year-old house.”

In the design and construction of the house on the soundstage, all departments were consulted to make sure any special needs were accommodated. “In this particular production,” says Avery, “light is really important. How does the light from the aliens get in? Why does it? Where’s the exposure to the outside? Where are the windows?”

Duffield credits the production designer with showcasing a key point in the film. To offer a glance at Brynn’s day-to-day life, the director wanted to feature an ever-growing collection of ceramic miniature houses (inspired by his own LEGO® village) that Brynn had started with her mom when she was a kid. “It’s something in which Ramsey Avery had a big say in terms of finding what the item was that she could be collecting—something that might be foretelling, too,” says Duffield.

Ultimately the production designer landed on birdhouses. Says Avery, “The idea is that she has taken these houses and turned them into her perfect world. It’s also a representation of her family and her past connection to her mother. It dawned on me that while Brynn is creating her perfect world, she’s kind of a bird in a cage in her house, and can’t really get out of it. I thought it would be interesting to replace those ceramic houses with birdhouses, and then work in this story of Brynn being a bird in a cage into the overall architecture. If you look at the house carefully, all the details in it are vertical bars or crosses.”

Director of photography Aaron Morton, NZCS (“Orphan Black,” “Amazon’s “The Lord of the Rings: The Rings of Power”) worked with the director on “Spontaneous”—so he wasn’t surprised that the film was unique. “I think that’s just the nature of his writing,” he says. “There’s always some interesting twist to the central characters, so I was really pleased he asked me to help him make this one.”

Morton knew that the limited dialogue made his role especially important. “It put a lot more weight on the images to show the audience what’s going on,” he says. “We were lucky enough to have Kaitlyn Dever, who’s such a wonderful actor, so it was really working in tandem with her and Brian to ensure the visuals helped convey all of the emotion that we needed the audience to feel.”

In addition to the special lighting that Morton needed to create the various moods and nuances of the settings, he also needed to account for the aliens who would be digitally inserted into the movie during post-production—there are more than 400 visual effects shots in the film. His previous work in the sci-fi and fantasy worlds aided his efforts to

work with the VFX, SFX and stunt experts to create the seamless and gripping confrontations between Brynn and her unearthly pursuers. “Our VFX department created the aliens, but I still had to light each alien even though there wasn’t anyone there to light. They used various pieces of equipment and color charts to capture my lighting of the set so they could then animate that lighting onto the CG creature. We worked in tandem and were partners in the completion of the image so that their work is as impeccable and invisible as possible.”

Dever was also called on to work with aliens that weren’t yet there. “I had so many eyelines in this movie with the three different types of aliens,” she says. “One day they put eight tiny pieces of tape just inside of the matte box of the camera because we did a lot of really extreme close-ups in the movie. It was a challenge because you’re not looking into any eyes at all: it’s either a piece of foam, a stick or those pieces of tape so it was definitely a challenge, but it was ultimately Brian’s writing that just made the situation a lot easier, and I was totally up for it!”

HITTING A HIGH NOTE
The score for “No One Will Save You” is a key element that elevates, enhances, informs and helps create the story’s desired mood. In a film without dialogue, the role of the music is amplified. “Our composer, Joe Trapanese, actually started writing the score before we started filming,” says director Brian Duffield, who also collaborated with the composer for “Spontaneous.” “I always knew that music was going to be such a key part of this film, and this is something Joe and I have talked about over the years. We wanted to give the movie its own sound and identity.”

Starting in pre-production, the director and composer discussed different scenes and themes. “Brynn’s inner dialogue is largely expressed by the score,” says Duffield. “Kaitlyn and I got to listen to some of Joe’s tracks before we started shooting—we played them on set during production. The crew could listen to tracks Joe and I had talked about and we’d see how that music affected the scenes as we shot them. It is the same music audiences will hear.”

BIOGRAPHIES

Emmy® Award-nominated actress **KAITLYN DEVER (Brynn/Executive Producer)** has amassed tremendous respect and admiration with her dynamic and impactful performances in film and television.

Dever starred in Netflix’s 8-episode, limited series “Unbelievable,” the true story of Marie, a teenager who was charged with a misdemeanor for falsely reporting being raped, and the two female detectives, Toni Collette and Merritt Wever, who followed a twisting path to arrive at the truth. The series debuted on September 13, 2019. Dever’s standout performance earned her nominations in the lead actress of a limited series category of both the Golden Globe® Awards and Critics’ Choice Awards, and a 2020 Television Critics Association (TCA) Award nomination in the individual achievement in

drama category. Additionally, the series was nominated for a 2020 TCA Award in the categories of outstanding achievement in movie or miniseries and program of the year. Further, “Unbelievable” won a 2020 Peabody Award in the entertainment category.

In May 2019, Dever starred in Olivia Wilde’s directorial debut, “Booksmart,” opposite Beanie Feldstein and Billie Lourd. Dever and Feldstein co-lead as two overachieving high schoolers who set out to cram four years of fun into one night before they graduate. Annapurna Pictures produced the film, which was released to critical acclaim in May 2019 following a successful world premiere at SXSW Festival. Dever was recognized by the Hollywood Critics Association as the 2020 breakthrough artist under the age of 23, and was named an EE BAFTA Rising Star nominee for her performance. The film was named the winner of the 2020 GLAAD Media Award in the category of outstanding film – wide release.

Dever co-starred in the Hulu limited series “Dopesick” opposite Michael Keaton. Based on Beth Macy’s bestselling novel, the 8-episode series follows a compassionate school doctor (Keaton) who finds himself embroiled in a sinister corporate scheme that perpetuates America's opioid addiction crisis. The streaming platform released the series on October 13. From her standout performance as Betsy, Dever was nominated for a 2022 Primetime Emmy® Award for outstanding supporting actress in a limited or anthology series or movie, a 2022 Hollywood Critics Association Television Awards nomination for best supporting actress in a streaming limited or anthology series or movie, and a Broadcast Film Critics Association Award nomination for best supporting actress in a limited series or movie made for television.

Last Fall, Dever starred as the titular character and served as an executive producer in 20th Century Studios’ Romeo and Juliet revolutionist picture “Rosaline.” The film is a modern twist on the classic Shakespearean tale of Romeo and Juliet through the eyes of Juliet’s cousin Rosaline (Dever), a sharp yet idealistic young woman who happens to be Romeo’s former lover. The feature premiered on Hulu and Disney+/Star in October 2022.

Following, Dever appeared on the big screen in Universal Studios and Working Title’s film “Ticket to Paradise” opposite George Clooney and Julia Roberts. The story centers on a divorced couple that teams up and travels to Bali to stop their soon-to-be-married daughter from making the same mistake they think they made 25-years ago.

Last Summer, Dever portrayed the love interest of the title character in “Dear Evan Hansen” opposite Ben Platt who reprised the role on screen. Universal Studios’ film adaptation of the six-time Tony®-award-winning-play had its world premiere on the opening night of the 46th Annual Toronto International Film Festival on September 9, 2021, and released in theaters nationwide later that month.

Previously, Dever starred in the third episode of B.J. Novak’s anthology series “The Premise” for FX Networks. The show used the boldest issues of our times as a jumping-off point to tell singular, character-driven stories.

To come, Dever will star in the half-hour, live-action comedy series “The Wildest Animals in Griffith Park,” created by Tyler Nilson and Michael Schwartz and executive produced by Margot Robbie. Based upon Nilson and Schwartz’s own life experience as they secretly lived in a park in the hills of Los Angeles while developing “The Peanut Butter Falcon,” the story follows two young women (Dever and Joey King) as they move into a house in the park to experience nature and discover their purpose in life.

In August 2020, Dever voiced one of the three leads in the Audible Original “When You Finish Saving the World” alongside Jesse Eisenberg and Finn Wolfhard. Directed by Eisenberg, the audio-only story focuses on three separate, yet interlocking monologues of a husband, wife and son, told at different times from different perspectives. The project premiered exclusively on Audible.

In 2020, Dever co-starred in HBO’s satiric special “Coastal Elites” opposite Bette Midler, Dan Levy, Sarah Paulson and Issa Rae. Written by Paul Rudnick and directed by Jay Roach, the show features characters from New York and Los Angeles, who are all coping with divided politics and the universal pursuit of human connection during a pandemic.

Dever appeared in the anthology series “Monsterland” opposite Jonathan Tucker. Based on the short stories by Nathan Ballingrud, the series follows a group of people who, after experiencing encounters with mermaids, fallen angels and other strange beasts, are desperate to repair their lives, ultimately showing that there is a thin line between man and monster. Hulu released the show in October 2020.

In 2019, Dever starred in the Orchard’s “Them That Follow,” an independent drama feature that premiered at Sundance Film Festival. The film is set inside a snake-handling church deep in Appalachia, when a forbidden relationship forces a pastor’s daughter to confront her community’s deadly tradition. Olivia Colman and Walton Goggins co-star.

In 2018, Dever appeared in Sony Pictures’ “The Front Runner” for director Jason Reitman, opposite Hugh Jackman, Vera Farmiga and J.K. Simmons. She played Lauren in Amazon Studios’ “Beautiful Boy” opposite Steve Carell and Timothée Chalamet. Directed by Felix Van Groeningen the film is an adaptation of the memoirs by father and son David and Nic Sheff.

Dever can also be seen in director and writer Lynn Shelton’s “Outside In” opposite Jay Duplass, Edie Falco and Ben Schwartz. The feature had its world premiere at the 2017 Toronto International Film Festival and was released by The Orchard, and globally on Netflix. Dever and Shelton also teamed up for the comedy-drama “Laggies” in which Dever appeared alongside Keira Knightley, Chloe Moretz, and Sam Rockwell. Released by A24 Films, it premiered at the 2014 Sundance Film Festival and Toronto International Film Festival.

In July 2017, Dever appeared in “Detroit” for Academy Award-winning director Kathryn Bigelow, with an ensemble cast including John Boyega, Hannah Murray, Will Poulter and Jacob Latimore. In October 2014, she co-starred in Paramount’s “Men, Women & Children” alongside Jennifer Garner, Ansel Elgort, Judy Greer, Adam Sandler and Emma Thompson. The Jason Reitman comedy-drama, on a novel of the same name by Chad Kultgen, premiered at the 2014 Toronto International Film Festival.

In September 2013, Dever played a supporting role in the coming-of-age feature “The Spectacular Now,” starring Shailene Woodley and Miles Teller. Based on Tim Tharp’s novel and directed by James Ponsoldt, the romantic comedy-drama premiered at the 2013 Sundance Film Festival.

In 2013, Dever delivered a powerful and pivotal performance in the critically acclaimed “Short Term 12” opposite Brie Larson. Directed by Destin Daniel Cretton and based off his short film of the same name, the coming-of-age drama premiered at the 2013 SXSW Festival where it won the Grand Jury Prize for best narrative as well as the *Audience Award*. Dever was also highlighted as a SXSW breakout for her performance.

Dever’s additional film credits include “We Don’t Belong Here” opposite Catherine Keener and Anton Yelchin; “Grass Stains” opposite Tye Sheridan; “J. Edgar” starring Leonardo DiCaprio and directed by Academy Award-winning director Clint Eastwood; and the Cameron Diaz comedy “Bad Teacher” directed by Jake Kasdan.

On the small screen, Dever co-stars in “Last Man Standing” as the youngest, toughest, and most athletic daughter of the Baxter family. Created by Jack Burditt and directed by John Pasquin, the series also stars Tim Allen, Nancy Travis, and Molly Ephraim. Additional television credits include FX’s drama “Justified,” CBS’ crime drama “The Mentalist,” Starz’s comedy “Party Down,” ABC’s “Modern Family” and “Private Practice,” and critically acclaimed HBO series “Curb Your Enthusiasm.”

Dever resides in Los Angeles.

BRIAN DUFFIELD (Directed by/Produced by/Written by) is one of today's sought after writer/producer/directors, mashing up genres and pushing the creative envelope. His sophomore film “No One Will Save You” starring Kaitlyn Dever is set for a Hulu release on September 22. He most recently produced “Cocaine Bear,” directed by Elizabeth Banks for Universal, as well as the upcoming “Borderline,” directed by Jimmy Warden. Prior to that, he wrote, produced and directed “Spontaneous” starring Katherine Langford and Charlie Plummer which is currently streaming and has been Certified Fresh (96%) on Rotten Tomatoes. Additionally, Duffield wrote Paramount Picture’s “Love and Monsters” starring Dylan O'Brien, and the 20th Century Studios feature “Underwater” starring Kristen Stewart. He also produced Netflix’s “The Babysitter: Killer Queen,” the sequel to Duffield's “The Babysitter” that he scripted. Other writing credits include “The Divergent Series: Insurgent” and “Jane Got a Gun.”

ALLAN MANDELBAUM (Produced by) is the current senior vice president of film at Imagine Entertainment, where he oversees all aspects of feature development and production. Prior to joining Imagine in January 2023, he was head of production at independent production company Star Thrower Entertainment for nearly a decade. While there, Mandelbaum produced several films, most recently, Chloe Domont's 2023 Sundance hit “Fair Play,” which Netflix acquired out of the festival and will release in October.

Previous credits include the Oscar®-winning film “King Richard” for Warner Bros, Steven Spielberg's Oscar®-nominated “The Post” for 20th Century Studios, New Line’s “8-Bit Christmas” for which he was PGA-nominated, Neon’s Indie Spirit Award-winning “Ingrid Goes West” and several others.

Prior to Star Thrower, Allan was vice president of production at Hugh Jackman’s SEED Productions and an assistant at Fox 2000 and Gavin Polone’s Pariah Productions. He got his start working in the mailroom and talent department of the Endeavor Talent Agency.

TIM AND TREVOR WHITE (Produced by) are the founders and co-CEOs of Star Thrower Entertainment and the Academy Award®-nominated producers behind Warner Bros.’ “King Richard,” which follows the true story of the hardscrabble but iron-willed father of Venus and Serena Williams. The White’s developed and produced the film which received six Oscar® nominations including best picture and best actor; Will Smith won the latter.

The White’s most recently produced Brian Duffield's anticipated sci-fi thriller “No One Will Save You” starring Kaitlyn Dever for 20th Century Studios, Hulu and Disney+, and Netflix’s “Fair Play” starring Phoebe Dynevor and Alden Ehrenreich, which made its world premiere at Sundance where it was acquired by Netflix.

They’re currently working on the upcoming romantic comedy “The Threesome” from director Chad Hartigan, and Daniel Casey’s thriller “Wardriver” starring Dane DeHaan.

The Whites’ previous credits include Steven Spielberg’s Academy Award®-nominated “The Post”; Matt Spicer’s Ingrid Goes West with Aubrey Plaza and Elizabeth Olsen, which was released by NEON and won an Independent Spirit for best first feature; Taylor Sheridan’s lauded “Wind River” with Jeremy Renner; Michael Dowse’s “8-Bit Christmas” starring Neil Patrick Harris, Winslow Fegley, June Diane Raphael and Steve Zahn for New Line; and “Villains” with Bill Skarsgård.

JOSHUA THRONE (Executive Producer) is a film and television producer with over 25 years of hands- on filmmaking experience. He has had the pleasure of working with some of the most accomplished and prolific directors, producers and actors in Hollywood. During his early career he had the opportunity to work for low-budget film legends like Roger Corman, Charlie Band, and Avi Lerner. Throne went on to shoot several mid- and high-budget action/thriller movies including “Cleaner,” starring Samuel L. Jackson and Ed Harris; “Beyond a Reasonable Doubt,” starring Michael Douglas; and the 2010 summer blockbuster “The Expendables,” directed by and starring Sylvester Stallone. Throne most recently produced the films “Wrath of Man,” written and directed by Guy Ritchie and starring Jason Statham, and the film “Hypnotic,” written and directed by Robert Rodriguez and starring Ben Affleck.

Throne has also spent time working in television. In 2004, he was part of a division of 20th Television called the Foxlab, where a small, select group of producers conceived of and shot various pilots for the network. He worked on the Starz one-hour premium cable dramas “Boss,” starring Golden Globe® winner Kelsey Grammer, and “Da Vinci’s Demons,” which was shot in the UK.

Throne has a deep understanding on how to produce highly stylized and high production-value projects, as well as an expertise on maximizing any film incentives. He is a frequent guest speaker and panelist at UCLA Film School and has also been a guest panelist at the Chicago Independent Film Festival, New Orleans filmmakers Greening the Screen event, Women In Film’s Ask the Experts event, as well as others. For several years Throne was a consultant and Resident Line Producer at Independent Film Project West (IFP West), where he advised many would-be filmmakers about their scripts and ambitions. He is also a mentor to several young aspiring filmmakers.

JOSEPH TRAPANESE (Music by) is best known for his sleek score work for blockbuster films like Tron: Legacy, Straight Outta Compton, The Greatest Showman, Oblivion and the Raid series. As a composer, arranger, and producer for movie, television, theater, and video game music, he has collaborated with a number of mainstream musical acts. His first major break came in 2010 when he worked with Daft Punk on the sweeping digital soundtrack to Disney’s Tron reboot/sequel. Trapanese followed that success by creating a score with Mike Shinoda of Linkin Park for the American release of the 2011 Indonesian martial arts film The Raid: Redemption (he would continue without Shinoda in 2014 with The Raid 2). That same year, he helped with arrangements on a handful of tracks for M83’s breakthrough hit Hurry Up, We’re Dreaming, which led to the pair’s collaboration on the 2013 Tom Cruise sci-fi epic Oblivion. For 2017’s The Greatest Showman, Trapanese worked alongside Pasek & Paul and John Debney, producing songs and co-composing the score.

Notable solo scores include Lady and the Tramp (2019), Arctic (2019), Robin Hood (2018), Only The Brave (2017), the landmark rap biopic Straight Outta Compton (2015), Earth to Echo (2014), and the second and third installments of the Divergent series, Insurgent (2015) and Allegiant (2016). For television, he has composed scores for

USA's Unsolved (2018); Amazon's Jean-Claude Van Johnson (2017); ABC's Quantico (2016-17), Freeform's Dead of Summer (2016), and Disney XD's Tron: Uprising (2012). Video game scores include EA's Need for Speed: Payback (2017) and Ubisoft's The Crew (2014).
In the studio and in concert, in addition to Daft Punk, Dr. Dre, M83, and Mike Shinoda, he has worked with 3OH!3, Active Child, Alessia Cara, Aloe Blacc, Dia Frampton, Dierks Bentley, The Glitch Mob, Haim, Halsey, James Newton Howard, Janelle Monae, John Newman, Kelly Clarkson, Kendrick Lamar, Moby, S. Carey, Sohn, Steven Price, and Zedd. As a conductor, he has appeared at The Hollywood Bowl and Central Park, as well as with The Estonia National Symphony, AUKSO Poland, and numerous festival ensembles and Hollywood orchestras.

Born in Jersey City, Trapanese earned his B.A. in classical composition from the Manhattan School of Music. He went on to study at UCLA for his M.A. and taught electronic music composition at the school from 2008-2011. In 2016, he became a member of the Academy of Motion Picture Arts and Sciences.

In 2013, alongside a tenacious group of composers, artists, and musicians, Trapanese founded The Echo Society. Aiming to inspire each other and the community around them, the group creates and performs new music showcasing the unique talents and environments of Los Angeles.